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Open to Change: Embracing nature and the fragility of design.

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Open to change: Embracing nature and the fragility of design.

Nicola Redmore

Huddersfield Univeristy



The Journey

Project inspiration

Project aims

Methodologies

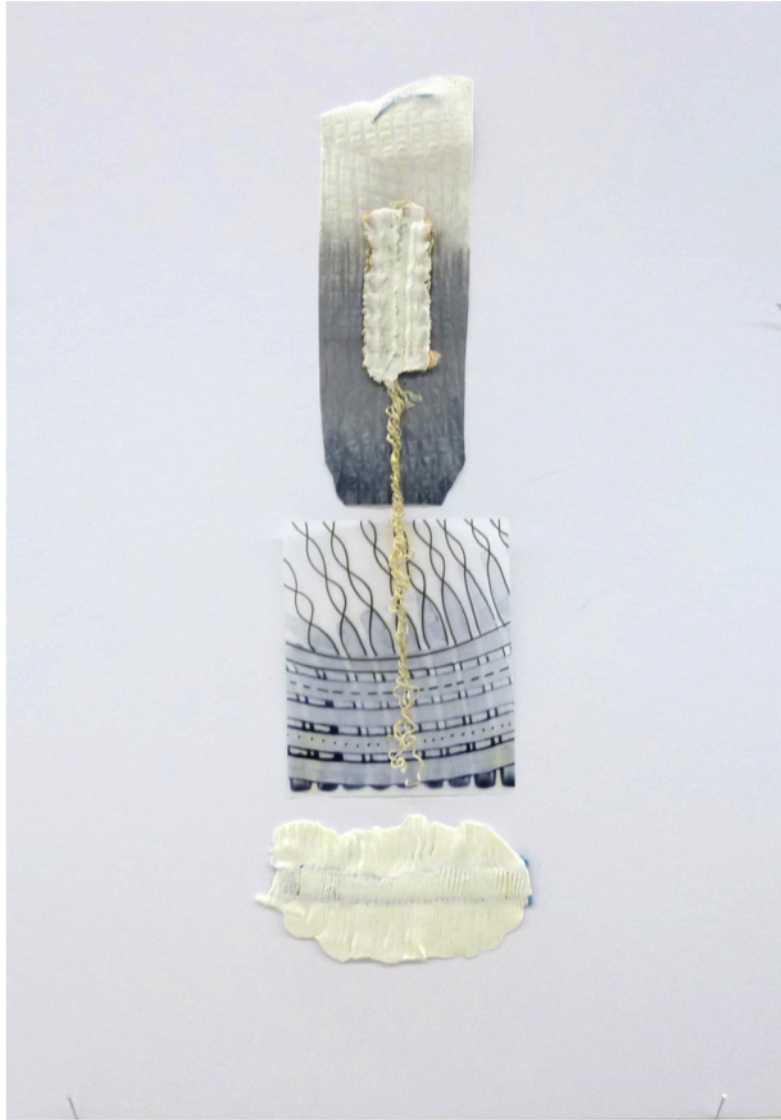
Design & the making process

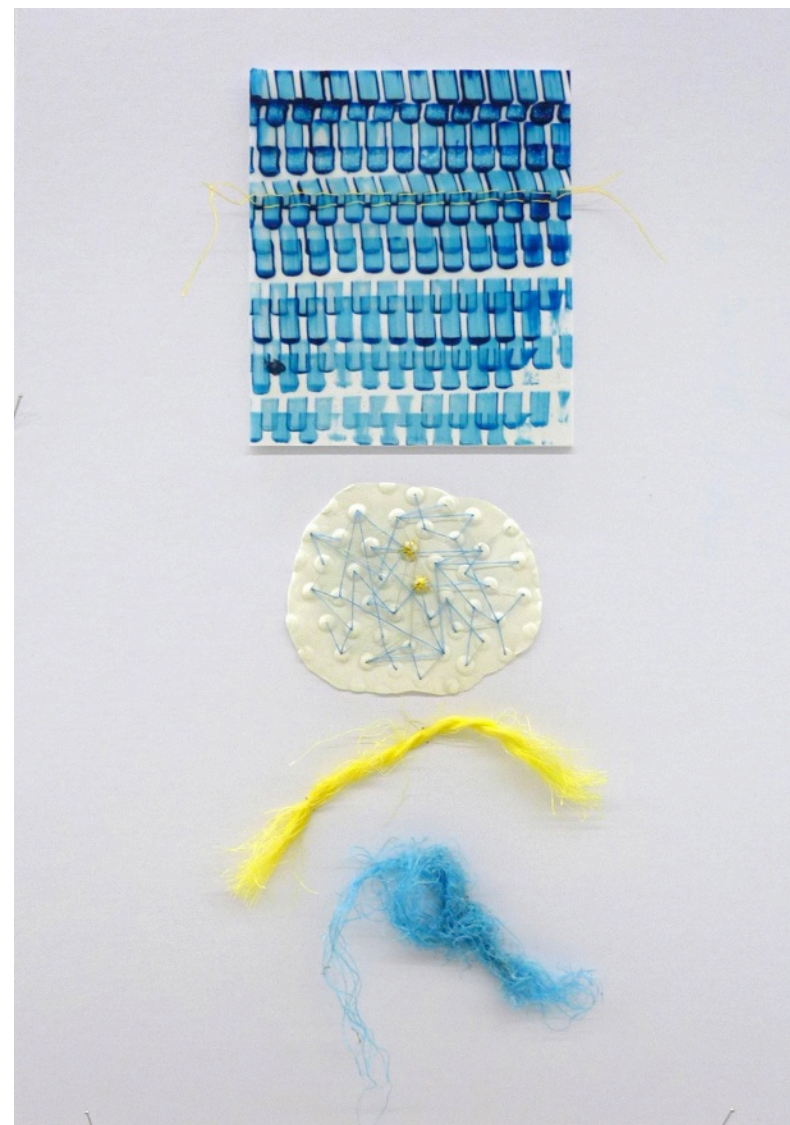
Reflection

Future aspirations

Starting out









Aims

How to create pieces that tread lightly in the landscape and yet enhance our vision and understanding of a site?



Aims & Objectives

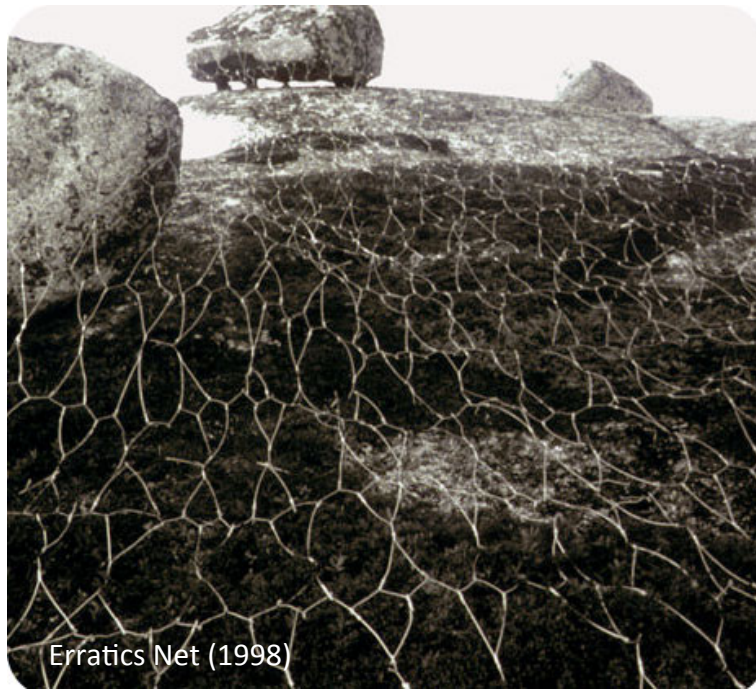
Exploring the notion of how to marry the environment with design, through the development of woven textiles

To investigate the practice of leno weaving in order to gain an understanding of its benefits and limitations in the creation of suspended seating materials for outdoor use.

To understand the current practice in the design and manufacture of textile materials which respond to environmental conditions.

Explore the material and woven structure potential of leno weaves through the practice of hand weaving.

Phillip Beesely



Erratics Net (1998)



Haystack Veil (1997)



Building in weakness

‘The component mesh-works are deliberately weak + fragile designed to share and shed their forces. Temperature, human occupation and environmental cycles all directly work on the sensitive components and the materials soak up that influence.’ Phillip Beesley (2011)

Janet Echelman





Compton Verney (2013), Laura Ellen Bacon



Suicidal Textiles (2009), Carole Colett

Patricia Urquiola



Flo Chair for Driade

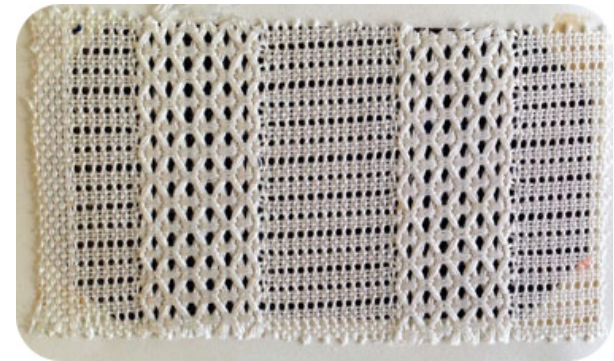


Tropicalia for Moroso

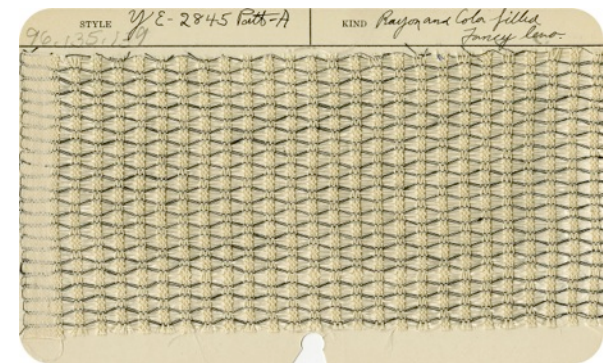
Archive



Huddersfield University, Archive



Bilbille, Paris 1962 Sample book
Huddersfield University



Rayon and color filled fancy Leno woven sample.
February 6, 1933



Weaving

Material selection

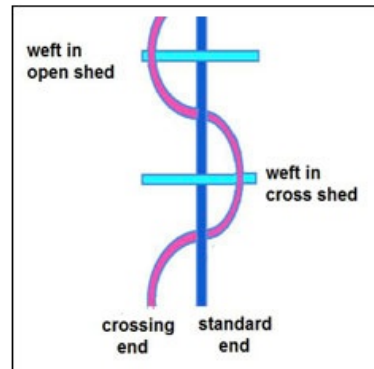
Technical challenges

Haptic intelligence

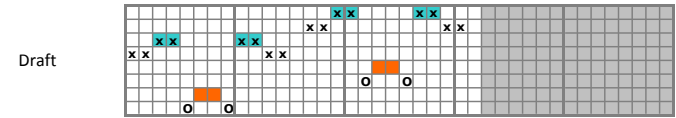
Slow versus commercial

Final outcome

Setting up



Loom Ticket Warp 3



Reed twisting ends ☒ sleeper thread ☒ doup tied on ☒ empty heddle ☐

Warping Plan

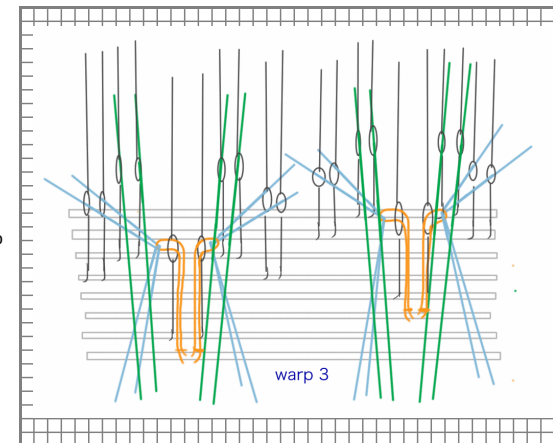
Monofilament	2	2	2	2	2
Sage green viscose 670 dtex	2		2		2
Turquoise Viscose 670 dtex			2		
Orange Viscose 670 dtex				2	

Ends/"

x 2 9 x 5 x 5 x 4 x 10



Diagram of loom set-up



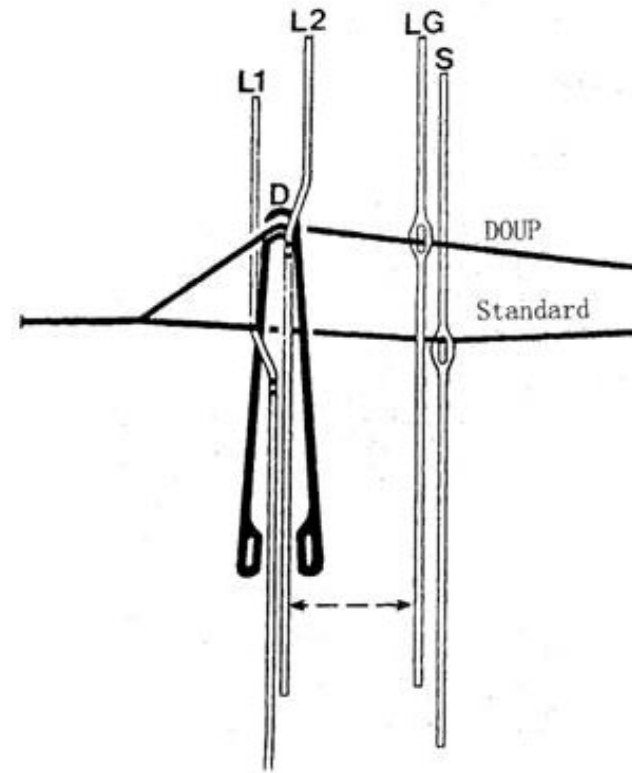
Leno heddles



Twine Doup

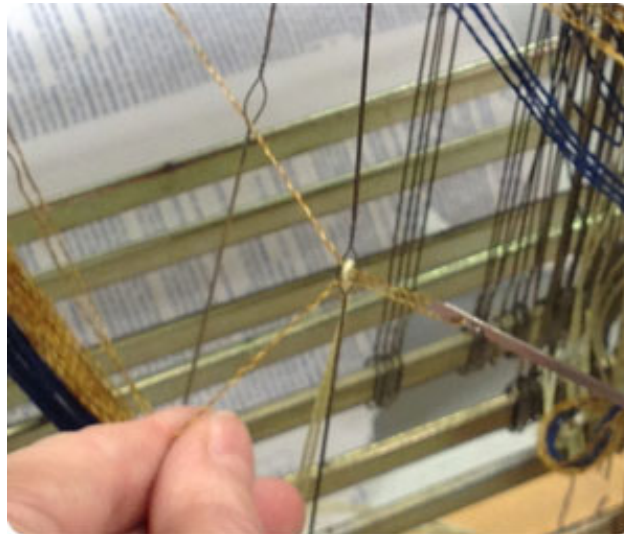


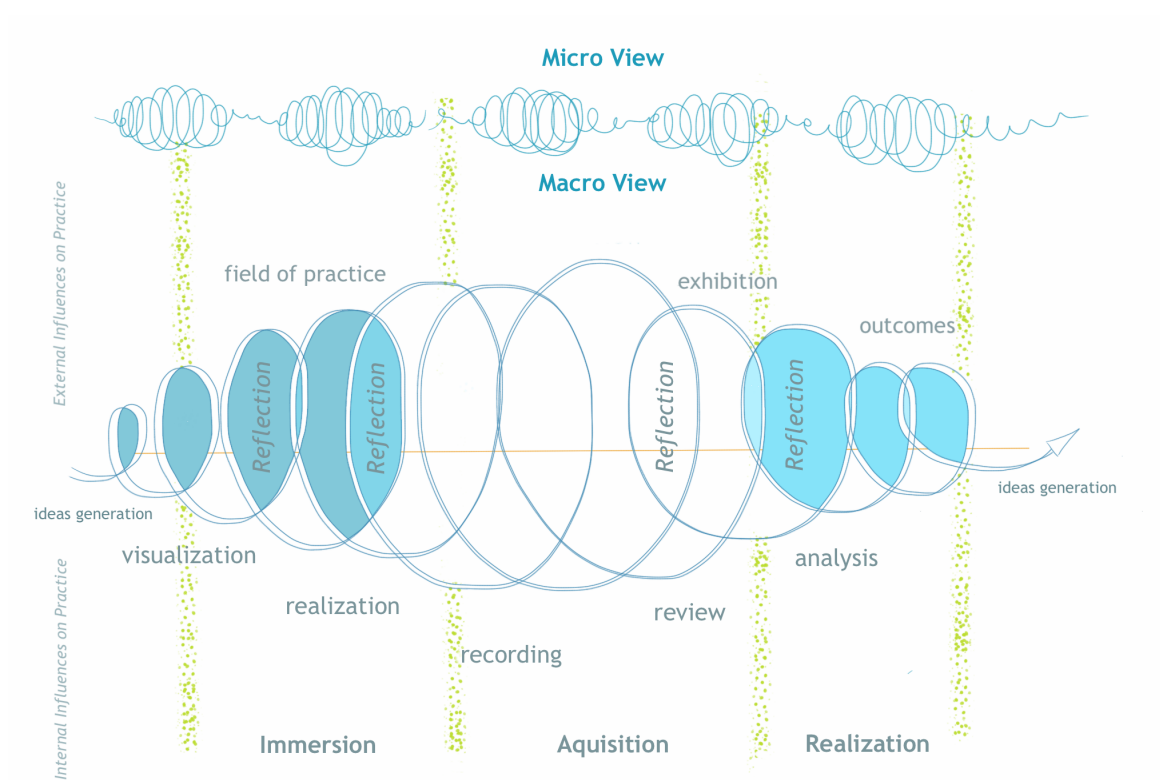
Metal Doup Heddles



Doup threading

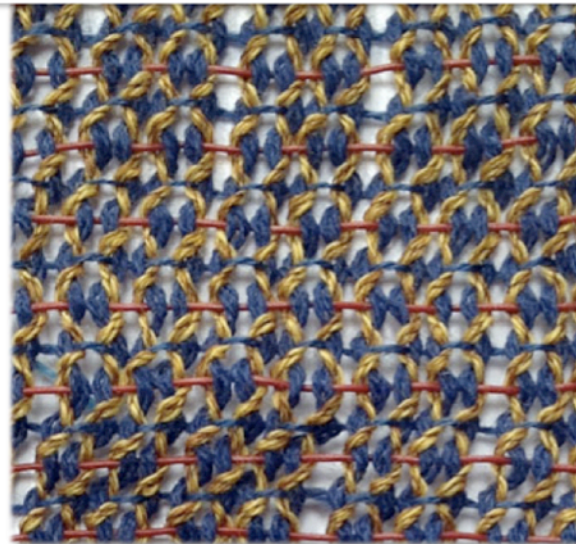
Weaving





Visual model of the researcher's creative process
(adapted from Gray & Malins, 2004, and Bunnell 1998)

Early samples



Warp 2

Design 2g

Bracken

Draft

Denting

Peg Plan

Fabric

twisting ends ☒ sleeper thread ☒ doup tied on ☐ empty heddle ☐

A 10x10 grid where the bottom-left 5x5 area contains a checkerboard pattern of black and white squares, and the remaining 55 squares are gray.

Wefting plan

Bronze mono/Rafia	7				
Bronze monofil		1			

A square woven fabric sample with a repeating pattern of blue and green floral motifs on a brown background, mounted on a white card. The pattern consists of small, stylized flowers arranged in a grid. The fabric is placed on a white grid background.

Continuing with the use of the monofilament weft yarns, this sample uses a highlight of the monofilament in and amongst concentrated picks of the copper raffia yarn. This sample is rather reminiscent of the type of woven raffia and cane used in a lot of outdoor furniture and allows us to see a glimpse of the open leno crossings at the point that the monofilament crosses the warp.

Warp 2

Design 2c

String

Draft

Denting

Peg Plan

Fabric

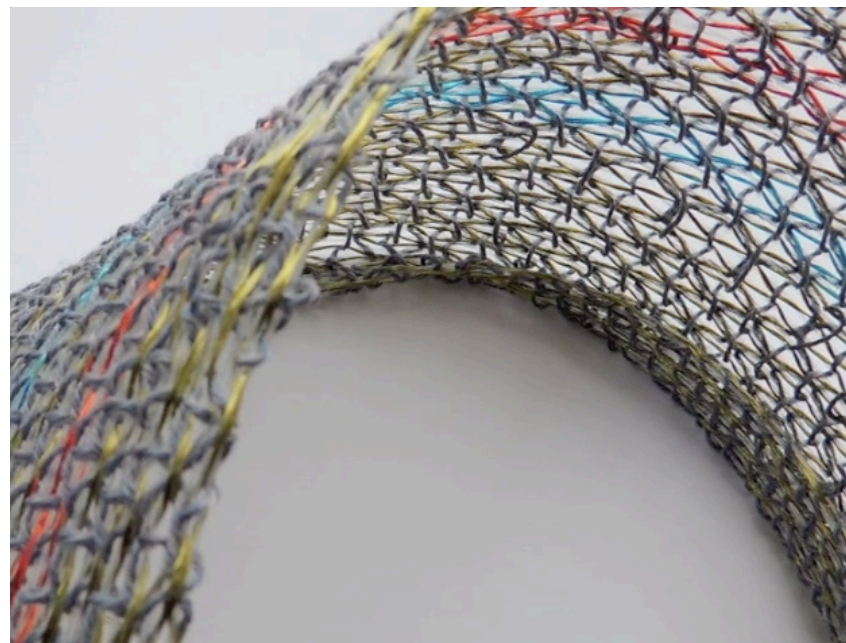
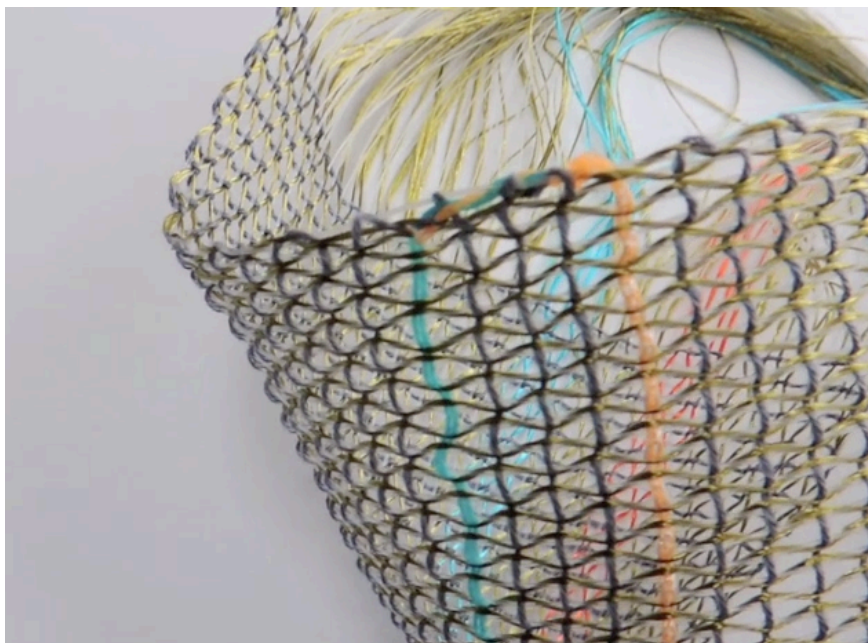
twisting ends ☒ sleeper thread ☒ doup tied on ☐ empty heddle ☐

A 10x10 grid where the bottom-left 5x5 area contains a checkerboard pattern of black and white squares, and the remaining 5x5 area is gray.

Wefting plan

Thick cream wool 2115 tex	1	2	1
Orange chainette 258 tex	1		
Turquoise wool 70 tex		2	

This is the first sample created with the super chunky wool yarn. The mix of the chunky cream wool with accents of the blue and orange seen in the fishing net inspiration is quite striking. Of particular note is the definition of the crossing threads as they are held firmly on the surface by the thicker yarns. This is something to experiment with further.

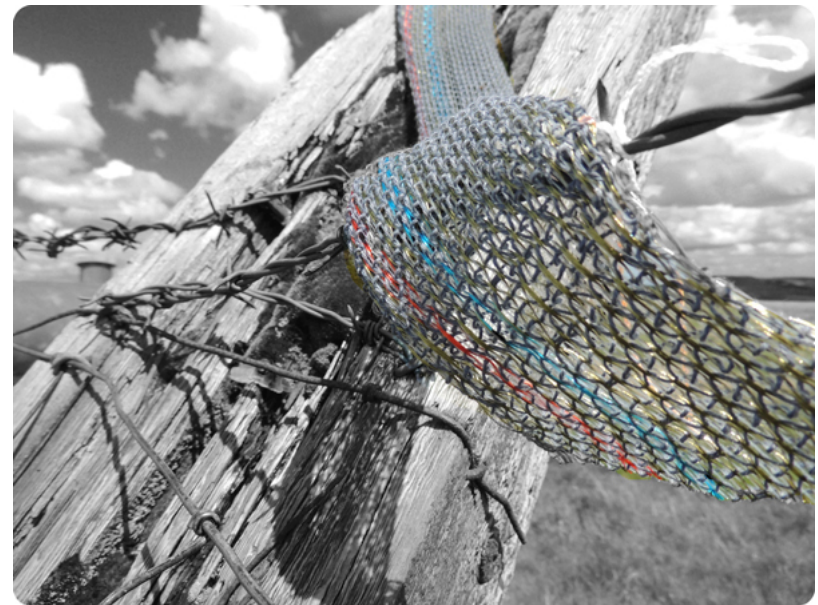




Haptic intelligence

‘Rarely is empathy for materials greater than it is in the textile and fiber-related media, where they are felt and experienced beyond their physical presence as if they were animate and alive’. Walter Seelig (2005)







Sock on fence

October 2012

sock timeline



November 2013



brittle and lost colour

pink toe first noticed



February 2014



large chunk missing

little or no colour differences

June 2014



lighter colour
tiny part remains



new signs of life
cocoon attached



Continuing the Journey

Leno

Erosion

Geotextiles

Land art